

Dwight's Journal of Music.

WHOLE No. 961.

BOSTON, SATURDAY, FEB. 16, 1878.

VOL. XXXVII. No. 23.

Anthems.*

ANTHEM (Gr. *Antiphona*; Ital. and Span. *Antifona*; Eng. *Antiphon*). The idea of responsive singing, choir answering to choir, or choir to priest, seems inherent in the term, and was anciently conveyed by it; but this, as a necessary element of its meaning, has disappeared in our modern Anglicized synonym 'anthem.' This word—after undergoing several changes in its Anglo-Saxon and Early-English forms, readily traceable in Chaucer, and those writers who preceded and followed him, and subsequently used by Shakespeare, Milton, and others—has at length acquired a meaning equally distinctive and widely accepted. It now signifies a musical composition, or sacred motet, usually set to verses of the Psalms, or other portions of Scripture, or the Liturgy, and sung as an integral part of public worship. If it be not possible so to trace the word etymologically as to render it 'the flower of song,' as some scholars have wished, yet the anthem itself in an artistic aspect, and when represented by its finest examples, may justly be regarded as the culminating point of the daily ritual-music of our English Church.

Anthems are commonly described as either 'full,' 'verse,' 'solo,' or 'for a double choir'; the two former terms correspond to 'tutti' and 'soli' in current technical phraseology. In his valuable work 'The Choral Service of the Church' Dr. Jebb makes a distinction between 'full anthems, properly so called, which consist of chorus alone, and the full anthem with verses; these verses however, which form a very subordinate part of the compositions, do not consist of solos or duets, but for the most part of four parts, to be sung by one side of the choir. In the verse anthem the solos, duets, and trios, have the prominent place; and in some the chorus is a mere introduction or finale.'

Nothing can be more various in form, extent, and treatment, than the music of 'the anthem' as at present heard in churches and cathedrals. Starting at its birth from a point but little removed from the simplicity of the psalm, or hymn-tune, and advancing through various intermediate gradations of development, is has frequently in its later history attained large dimensions; sometimes combining the most elaborate resources of counterpoint with the symmetry of modern forms, together with separate organ, and occasionally orchestral, accompaniment. In its most developed form the anthem is peculiarly and characteristically an English species of composition, and is perhaps the highest and most individual point which has been reached by English composers.

The recognition of the anthem as a stated part of divine service dates from early in Elizabeth's reign; when were issued the Queen's 'Injunctions,' granting permission for the use of 'a hymn or such like song in churches.' A few years later the word 'anthem' appears in the second edition of Day's choral collection, entitled 'Certain Notes set forth in four and five Parts to be sung at the Morning and Evening Prayer and Communion'; and at the last revision of the Prayer Book in 1662 the word appeared in the rubric which assigns to the anthem the position it now occupies in Matins and Evensong. Only one year later than the publication of the 'Injunctions' Strype gives probably the earliest record of its

actual use, at the Chapel Royal on mid-Lent Sunday, 1560: 'And, Service concluded, a good Anthem was sung.' (The prayers at that time ended with the third collect.) Excepting during the Great Rebellion, when music was banished and organs and choir-books destroyed, the anthem has ever since held its place in choral service. At the present day, as far from there being any prospect of its withdrawal, there seems to exist an increasing love for this special form of sacred art, as well as an earnest desire to invest its performance always, and particularly on festivals, with all attainable completeness and dignity.

Ever since the Reformation anthems have been composed by well-nigh all the eminent masters which this country has produced, from Tye and his contemporaries onwards to Gibbons, Purcell, Boyce, Attwood, and our still lamented Serrdale Bennett. The history of the anthem accordingly can only be completely told in that of music itself. The following attempt at classification, and references to examples, may serve in some measure to illustrate the subject.

EARLY SCHOOL, 1520-1625.—Tye, Tallis, Byrd, Gibbons. The vagueness of tonality anciently prevalent begins in the music of Tye to exhibit promise of settlement; while in that of Gibbons it almost entirely disappears. Tye's anthem 'I will exalt Thee, O Lord' is remarkable in this respect, as well as for its general clearness and purity of harmony. Of Tallis's style 'I call and cry,' and 'All people that on earth do dwell,' are good examples. 'Bow Thine ear' and 'Sing joyfully,' Byrd, with 'Hosanna,' 'Lift up your heads,' 'O clap your hands together,' and 'Almighty and everlasting God,' Gibbons, are assuredly masterpieces of vocal writing, which can never grow out of date. Most of the anthems of this period are 'full'; 'verse' or 'solo' anthems, however, are at least as old as the time of Gibbons. Sir F. Ouseley has done good service to the cause of church music and the memory of our 'English Palestrina' by his recent publication of a 'Collection of the Sacred Compositions of Orlando Gibbons.' In this interesting and most valuable work will be found (besides several 'full' anthems, and other matter) not less than twelve 'verse' anthems, some of which have solos; none of these are contained in Boyce's 'Cathedral Music,' and all may probably be reckoned among the earliest known specimens of this kind of anthem.

The employment of instruments in churches as an accompaniment to the singers dates as far back as the 4th century, when St. Ambrose introduced them into the cathedral service at Milan. Later on, some rude form of organ began to be used; but only to play the plainsong in unison or octaves with the voices, as is now often done with a serpent or ophicleide in French choirs. It seems to be beyond doubt that the use of some kind of instrumental accompaniment in churches preceded that of the organ. During our 'first period' it would

seem that anthems when performed with any addition to the voices of the choir were always accompanied by such bow instruments as then represented the infant orchestra. 'Apt for viols and voices' is a common expression on the title-pages of musical publications of this age. The stringed instrument parts were always in unison with the voices, and had no separate and independent function, except that of filling up the harmony during vocal 'rests,' or occasionally in a few bars of brief symphony. Before the Restoration, according to Dr. Rimbaud, 'verses' in the anthems 'were accom-

panied with viols, the organ being used only in the full parts.' The small organs of this period were commonly portable; a fact which seems to indicate that such instrumental aid as was employed to support the singers was placed in close proximity to them: an arrangement so natural, as well as desirable, that it is surprising to find it ever departed from in the present day.

SECOND PERIOD, 1650-1720.—Pelham Humphrey, Wise, Blow, Henry Purcell, Croft, Weldon, Jeremiah Clarke. Such great changes in the style and manner of anthem-writing are observable in all that is here indicated, that a new era in the art may be said to have begun. Traceable, in the first instance, to the taste and fancy of Humphrey and his training under Lulli, this was still more largely due to the renowned Purcell, whose powerful genius towers aloft, not only among his contemporaries, but in the annals of all famous men. The compositions of this period are mostly distinguished by novelty of plan and detail, careful and expressive treatment of the text, daring harmonies, and flowing ease in the voice parts; while occasionally the very depths of pathos seem to have been sounded. The following may be mentioned as specimens of the above masters. 'Hear, O heavens' and 'O Lord my God,' Humphrey; 'Prepare ye the way' and 'Awake, awake, put on thy strength,' Wise; 'I was in the Spirit,' and 'I beheld, and lo!,' Blow; 'O give thanks,' 'O God, Thou hast cast us out,' and 'O Lord God of Hosts,' Purcell; 'God is gone up,' 'Cry aloud and shout,' (from 'O Lord, I will praise Thee,') and 'I will love Thee' and 'O Lord God of my salvation,' Clarke. While all these pieces are more or less excellent, several of them can only be described in the language of unreserved eulogy. As the 'full' anthem was most in vogue in the former period, so in this the 'verse' and 'solo' anthem grew into favor. It seems to have been reserved for Purcell, himself through life a 'most distinguished singer,' to bring to perfection the airs and graces of the 'solo' anthem.

During this period instrumental music began to assume new and individual importance, and to exercise vast influence upon the general progress of the art. Apart from the frequent employment of instrumental accompaniments by anthem composers, the effect of such additions to the purely vocal element upon their style and manner of writing is clearly traceable from the time of Pelham Humphrey downwards.

Some interesting notices* of this important change and of the general performance of anthems in the Chapel Royal may be gleaned from the diaries of Pepys and Evelyn. To quote a few: Pepys, speaking of Christmas Day there in 1662, says, 'The sermon done, a good anthem followed with vials, and the King came down to receive the Sacrament.' Under the date Nov. 22, 1663, recording his attendance at the chapel, the writer says, 'The anthem was good after sermon, being the fifty-first psalm, made for five voices by one of Captain Cooke's boys, a pretty boy, and they say there are four or five of them that can do as much. And here I first perceived that the King is a little musical, and kept good time with his hand all along the anthem.' Evelyn, on Dec. 21, 1663, mentions his visit to the chapel, and records it in the following important passage:—'One of his Majesty's chaplains preached; after which, instead of the ancient,

* I am indebted for these to the kindness of my friend Dr. Rimbaud.

grave, and solemn wind music accompanying the organ, was introduced a concert of twenty-four violins between every pause, after the French fantastical light way, better suiting a tavern, or playhouse, than a church. This was the *first* time of change, and now we no more heard the cornet which gave life to the organ; that instrument quite left off in which the English were so skilful!

The development of the simple stringed quartet of Charles the Second's royal band was rapid and important. Purcell himself wrote trumpet parts to his celebrated 'Te Deum,' and in 1755 Boyce added hautboys, bassoons, and drums to the score. Handel's Chandos anthems were variously instrumented; amongst them, in addition to the stringed quartet, are parts for flutes, oboes, bassoons, and trumpets; though all these instruments are not combined in any single piece. After this, with Haydn and Mozart shining high in the musical firmament, it was but a short and easy step to the complete grand orchestra of Attwood's coronation anthems.

THIRD PERIOD, 1720-1845.—Greene, Boyce, W. Hayes, Battishill, Attwood, Walmisley. At the beginning of this period the anthem received little accession of absolute novelty; yet, probably owing to the influence of Handel, it found able and worthy cultivators in Greene and several of his successors. 'I will sing of Thy power' and 'O clap your hands,' Greene; 'O give thanks,' and the first movement of 'Turn Thee unto me,' Boyce; with 'O worship the Lord' and 'Praise the Lord, O Jerusalem,' Hayes, are admirable examples of these several authors. To Battishill we owe one work of eminent and expressive beauty: his 'Call to remembrance' seems like a conception of yesterday, so nobly does it combine the chief merits of our best modern church composers with the skill and power of the elder masters. 'Withdraw not Thou,' and 'Grant we beseech Thee,' Attwood, with 'Remember, O Lord,' and 'O give thanks,' Walmisley, belong almost to the present day. With names so familiar in 'quires and places where they sing' this brief record of notable anthem-writers of the past may be fitly closed.

The number of anthems composed previously to the last hundred years, and scattered among the MS. part-books of cathedral libraries, considerable though it be, represents but imperfectly the productive powers of the old-English school. It is probable that many hundreds of such pieces have been irretrievably lost, either by the sacrilegious hand of the spoiler or the culpable neglect of a mean parsimony. Of the seventy-one anthems written by Blow, and sixty by Boyce, as composers to the Chapel Royal, how few remain, or at least are accessible! And, to glance farther back, where are the missing outpourings of the genius of Orlando Gibbons, or the numerous 'composers' of all his fertile predecessors? The principal treasures actually preserved to us are contained, for the most part, in Day's 'Collection,' already mentioned, Barnard's 'Church Music,' the volumes of Tomkins, Purcell, Croft, Greene, and Boyce, the collections of Boyce, Arnold, and Page in print, and of Aldrich, Hawkins, and Tudway in MS., together with that of the twenty-two anthems of the Madrigalian era, edited by Dr. Rimbault for the Musical Antiquarian Society, and Sir F. Ouseley's edition of Gibbons already mentioned.

Foremost among all foreign contributions to our national school of church music must be placed the twelve anthems written by Handel for his princely patron the Duke of Chandos. Standing apart from any similar productions composed on English soil to texts from the English Bible and for the chapel of an English nobleman, these works of England's great adopted son may justly be claimed as part of her rich inheritance of sacred art. Belonging to a class suited for special occasions are the Funeral and Coronation anthems of the same master. These, together with Mendelssohn's

stately yet moving psalms and anthems—some of them also composed to English words—may be legitimately adopted as precious additions to our native store of choral music.

Widely different from such genuine compositions are those adaptations, in the first instance from Handel by Bond, and later on from Masses and other works, which have found their way into use in this country. Whether in these we regard the application of strange words to music first inspired by other and widely different sentiments, or the affront to art involved in thus cutting and hacking the handiwork of deceased master (even in his lightest mood) for the sake of pretty phrases or showy passages—which, however appropriate to their original shape and purpose, are palpably out of keeping in an Anglican service, as well as unsuited to our churches and their simpler executive means—such adaptations are radically bad, and repugnant to all healthy instincts and true principles of feeling and taste. The adaptations of Aldrich in the last and Rimbault and Dyce in the present century from Palestrina and other old continental composers, though not free from objection as such, are not included in the foregoing condemnation.

The eclecticism of existing usage in the selection of anthems is well shown by the contents of a book of words recently put forth for cathedral use. In addition to an extensive array of genuine church anthems of every age and school, from Tye and Tallis to the latest living aspirants, here are plentiful extracts from the oratorios of Handel, Haydn, Spohr, and Mendelssohn; two from Prof. Macfarren's 'St. John the Baptist,' a few of Bach's motets and choruses, several highly objectionable adaptations from Haydn, Mozart, and Beethoven, and lastly some specimens of French taste in 'church music' from the pen of M. Gounod. A wide range of art, truly!

Concerning the choice of the anthem the same clerical and high authority before quoted remarks that 'it ought to be a matter of deliberate and religious study'; and being a 'prescribed part of the service, every notion of ecclesiastical propriety dictates that it should harmonize with some portion of the service of the day.' Dr. Jebb further says that 'at each of the particular seasons of the year it would be well to have a fixed canon as to the anthems from which a selection should invariably be made.' These opinions carry conviction with them, and need no enforcement.

In counterpoint and its concomitants, the great works of former ages will scarcely ever be equalled, still less surpassed. Yet, while the English Church can reckon among her living and productive writers Dr. S. S. Wesley, whose anthems, whether for originality, beauty, or force, would do honor to any school or country, together with the genial and expressive style of Sir John Goss, and the facile yet masterly art of Sir Frederick Ouseley, not to particularize other well-known names, we may be well content with the present fortune of the anthem, as well as hopeful for its future.

While many fine examples of eight-part writing exist among the anthems of Gibbons, Purcell, and various later composers, it is much to be desired that the plan of writing for two choirs, treated *antiphonally*, were more cultivated among us, than has hitherto been the case. The ample spaces and acoustical properties of our cathedrals and large churches are eminently suited to enhance the effects belonging to such a disposition of voices; while the attendance of trained and self-dependent bodies of singers would ensure all necessary point and firmness of attack in performance. In this direction, and in the employment of an independent *obbligato* accompaniment for organ, orchestra, or both combined, probably lie the most promising paths to 'fresh fields and pastures new' for the rising school of musicians, who aspire to distinction as composers of the anthem.

[E. G. M.]

Von Buelow's Notes of Travel.*

III.

GLASGOW.

11th November.

A whilom Danish Tenor-Violinist.—Statistical Difference between Glasgow and Sondershausen.—Little Story from a Watering-Place.—Harmonious Wolf-Howling.—Contribution to the Natural History of that celebrated Personage: "Our" Maestro.—Ostend and Calais not the Pillars of Hercules—as far as musical Composition is concerned.—An Eye for an Eye and a Tooth for a Tooth—A Divertissement in Court-Martial Fashion.

* * * To-day is a Sunday. That an English, to say nothing of a Scotch Sunday, is to be characterized by the opening chorus in the third act of *Les Huguenots*,† is something which not even a child on the Continent believes. Yet a foreigner, who is not a professional idler, exaggerates unduly the horrors of this seventh day. Do you know the old, and now unfortunately forgotten, pamphlet of the atheistical, radical Proudhon, on the necessity of observing the Sabbath? He comes to conclusions which the late Herr von Westphalen and von Müller, former Ministers of Public Worship, would have countersigned with ecstasy, and in combatting which by arguments, if not as plentiful as blackberries, the most ready-tongued advocate of progress would be knocked up. What signifies the sacrifice of keeping my piano scrupulously locked up for twenty-four hours, in comparison with the blessing of independence for the brain during the same period? For 52, say fifty-two, days in the year I am here assured against nerve-poisoning by the piano-forte plague in the house and the organ-grinding pestilence in the streets. I can collect my ideas, and arrange my correspondence; I am able to devote myself without interruption to the edifying perusal of our "sacred scores," etc., the high masses of such men as Bach, Cherubini, and Beethoven, the Requiem of a Berlioz and of a Brahms, works which, for want of time, are so seldom accessible to us; I am not, as in Germany, constantly in mortal dread of being startled by the door-bell, announcing the idle mendicant tribe of pianists and composers, ashamed or not ashamed to beg, as the case may be, whom we receive—in order to be free from them the next Sunday. Fatal error! They grow tame and familiar, and then regularly chronic. For instance, here comes Herr—Knolle,‡ generally with a large roll of paper, and very humbly begs (1) you to give him a recommendation to the committees of various subscription-concerts; (2) kindly to look through the manuscripts he has brought with him. After you have had the charity to louse§ the waste-paper of the Future from the grossest grammatical and orthographical blunders, and been foolish enough to sweeten several pills of strong censure by two or three expressions of ordinary courtesy, your visitor mistakes your little finger for your whole hand, and requests: (3) the admission of the Opus or Opusculum into your own concert programme; (4) a laudatory notice in the musical paper with the largest circulation; and (5) a feed between you and a hitherto friendly publisher in consequence of your request, to be couched, of course, in the style of a ukase, that he will have Herr Knolle's vomit speedily engraved, splendidly got up, and most liberally remunerated. The thanks for giving you all this little trouble will subsequently assume the shape of a dedication to the agent. Tasso will make you Duke of Ferrara. Hump! Of one fact Herr Knolle & Co. have no suspicion, and that is that poor "celebrities," in proportion as they grow older—unless they desire to unite with the process that of becoming childish—must husband their time better; that they prefer passing their hours of leisure in a musical church instead of in a musical public; and would rather converse with great men, who have always something new to say if we only listen to them properly, than with little ones, who are frequently capable of making a man repent the avocation he has chosen and feel ashamed of the wretched confraternity among whom he has fallen. This reminds me of the adventure, not, perhaps, very generally known,

* From the Leipzig *Signale*, edited by Herr Senff. Translated in the London *Musical World*.

† According to the German Libretto, in which the third act opens with the chorus of citizens on the banks of the Seine: "To-day is a holiday . . . let jollity have full course," etc.—TRANSLATOR.

‡ "Knolle" is used figuratively and contemptuously for "a clod; a boor."—TRANSLATOR.

§ The exact rendering of the German word *lausen*.—TRANSLATOR.

of a deceased Copenhagen conductor and one of his subordinates; I will interpolate it here, for application if required. At the outset of his career Master Niels W. Gade played the tenor violin under Herr Gläser as his conductor. He had one day to pay a visit to his chief on matter of business, and, during the interval between his name being taken in, and his own admission, he examined in the drawing-room a small and elegant cabinet, which displayed to the admiring eye of the spectator all the works, magnificently bound, and ranged in a row, of the author of *Adler's Horst*. The chief entered the room unobserved. "Ah! you are looking at my scores, eh, and are astonished at the quantity I have given to the world? There—you may look at the *inside*, also, and at your leisure. You are a conscientious, persevering young man, whom a person like me can encourage. I know that you will be careful not to damage the beautiful binding, and I shall have great pleasure in placing at your disposal one work after another to assist you in your studies." "I am sure you are very kind, sir," replied Gade, smiling modestly, "and, at some future time, I will be so free as to avail myself of your friendly offer. At present, I am too absorbed in the study of Johann Sebastian Bach's *Passionsmusik*, which I should like to go through first, as my musical education stands as yet upon too weak a basis for me to study and properly appreciate several masters simultaneously. But at some future time, at some future time—" Strange that this "future time" never arrived—Gade the tenor-violinist has become Gade the composer without Gläser's help.

But Copenhagen is not Glasgow, anymore than Glasgow is—Sondershausen. Just fancy, my dear Herr Senf, that there are in Germany many originals still very much in the dark as to the above fact, and under the impression that, because it possesses no permanent orchestra and has only a two months' concert-season, Glasgow can scarcely stand statistically on the same level as Sondershausen. Thus, for instance, the musical director—his name is Springinsfeld*—from Frankfortam, who honored me with a call last July at Bad Kreuznach, opened his eyes very wide, on my lamenting my inability to controvert by proof the fact that the principal town in Scotland has not for a considerable time exceeded half a million. It cost Herr Springinsfeld enough to obtain this information: he did not make—even his travelling expenses. My worthy landlord at Eisenach, observing strictly my physician's directions carefully to protect me against all pickpockets of my nervous calm, and from all who wanted to make unlawful attempts upon my good temper as a patient, sent the intruder in question for half a day to all the spots where he was safe not to meet me. But modern "will" has learned from old "belief" the secret of moving mountains, and—no one after all can escape his fate. So, in the afternoon, I fell unawares into the hands of him who was searching for me, and who stated that "he must have some conversation with me on a most important business matter." As he spoke German tolerably for discharged republican and partizan—only a man who is by his vocation a great traveller would have detected while listening to my interlocutor a mixture of the local accent of the natives of Sumatra—and as, moreover, I could not help it, I surrendered him both my ears, on condition that he would most graciously be as brief as possible. "I have read in the papers that you have been offered the post of conductor at Glasgow. I cannot for a moment believe that, with your bad health, you will accept an offer from so remote a place!" (it is, certainly, a considerable number of cat's springs from the office of the *Didaskalia*.) "Now, I have come to ask you to recommend me in your stead. It is true that you do not know of what I am capable, but for that very reason you are not justified in mistrusting my ability. You may rely upon my doing my best to reflect full credit to your recommendation, and, should you in the interim compose anything new, upon my exerting myself to push it. I care far less about the recompence I shall receive for the sacrifice I make of my time and for my services, than about my rendering myself known in a more extended sphere." I think something might now be done for the man. You need only, most honored sir, write to the Brothers Wolff in Kreuznach—"good, honest" musicians, and "good, honest" men; they can signal you farther

details concerning Herr Springinsfeld, musical director.*

I wonder whether Springinsfeld will ever be promoted to be "Our Maestro?" What do you think? "Yes, but who is M.U.?"— "What, do you not know him? Why, you may meet him everywhere; nearly at every station mentioned in the railway guide, or even by the music publishers' catalogues. He is circulated in an *endless* number of copies, especially in Germany and Italy. But this multiplicity is merely a phantom, an effect of Maja's veil, a *representation*, to speak the language of Schopenhauer. Our Maestro is in himself one and the same being, only, by virtue of the *principum individuationis*, appearing under manifold forms, which spring into life, pass away, and again spring into life."

You have had enough of this philosophic jargon—and so have I. Let us speak German; let us call the M. U. without more ado, "the local musical celebrity."

We may divide the M. U. into two principal species, according to a seemingly very outward token: he is either single or married, being in the former case far less dangerous than in the latter. If single, he passes his leisure evenings at the tavern, and talks politics with his admirers. If, however, he fills his pipe with the assistance of a wife, he puts on a dressing-gown, and—begins composing.

The bachelor occasionally does so, too, but only *acutely*, for he lives more genially and therefore faster; moreover, he gives himself up prematurely to drink, if not sufficiently held in check by the lady of the chorus (should he be the conductor at a theatre) or the wife of a commercial traveller (should he only direct a private vocal association) who provides for his—lyric—wants.

If he is no longer a bachelor, he has, provided he be wise, chosen unto himself a wife from out the gentry of the town where he is established, hooking his fish by the not unusual method of imparting instruction on the piano or in singing. If possible, the mother-in-law belongs to a noble family and has highly ramified connections. A younger brother-in-law is a referendary, who supplies gratuitously the national-liberal paper with theatrical and concert criticisms and sometimes words for songs, besides, in leap year, an opera libretto. The M. U. rivals in productiveness his frequently better, though seldom handsome half. Simultaneously with the birth of every scrofulous baby, a respectable number of respectable trios, quartets, books of songs, sonatas, cantatas, symphonies, suites—nay, occasionally, even an oratorio or an opera—see the light of day. In his opera, the composer endeavors to "accommodate" the old with the new tendency; shows his fellow-townsmen how a man may become a Richard Wagner without the latter's *extravagances*, etc. The opera is sometimes performed, and sometimes actually printed. The great feature, however, of the composer's meritorious services is, the fact of "his preserving, by solid dam, his sphere of action from being inundated by false tendencies." Admirable! let him dam away as hard as he can. But let him guard against the lust of conquest and ambitious plans of annexation; do not let him allow his imagination to be come too heated by the adoration of his relatives and the brothers of his lodge; and let him, on no account, run foul of his neighboring peer, Our Maestro in B. Otherwise can we blame the latter for requesting the frontier gendarmes to beg Our Maestro in A to content himself with composing, conducting, and intriguing exclusively in the place where he is accustomed to petition every year for a diminution in his income-tax and an augmentation of his salary?

The epithet of "our" possesses, however, a dignified acceptation when it is applied to a *national* and not a local celebrity. The present representative Nestor of English music is undeservedly far less known in Germany than his predecessor—though contemporary—Mendelssohn's friend and pupil, Sir William Sterndale Bennett, who died in 1875. The readers of the *Signale* may learn from Félix or Mendel the noteworthy biographical details concerning George Macfarren, as well as the very extensive catalogue of his works. I will now content myself with stating that he is Bennett's

* "Signal you farther details," etc. ("Die können Ihnen den Herrn Musikdirektor Springinsfeld näher signaliren.") The reader will please to bear in mind that Herr von Billow's letters are addressed to the editor of the *Signale*.—TRANSLATOR.

† Initials of "Maestro Unser" ("Our Maestro.")—TRANSLATOR.

successor as director of the Royal Academy of Music in London, as well as lecturer on music in the University of Oxford; * that he was born in 1818; that he has been for the last ten years completely blind (for which reason he is compelled to dictate all his new manuscripts); and that, above all, he is an author who can no longer be ignored on the Continent—despite his fertility. A less delicately polished nature, perhaps, than Bennett, but for me personally much more sympathetic, because most decidedly more healthy, more muscular, richer in color, and more sanguine. There is nothing hysterical, mollusk-like, or misty; we find in him pregnant expression, concise form, and well-marked individuality, not without even originality. Though he is English, I should feel inclined to characterize him, compared with Bennett, as a Scotchman. Arthur Sullivan may possess greater elasticity; and Henry Gadsby, a younger composer of decided talent, more freshness—but George Macfarren is at present the princeps of British composers and musical scholars, just as Gevaert is the head of the Belgian school, and Verhulst the pope—though, it is true, with a very Old Catholic tinge—of the compositorial church in Holland.

The Choral Union of Glasgow have, with tact and good taste, begged Mr. Macfarren to inaugurate their new hall—after it has been first consecrated, according to the inevitable custom in England, by Handel's *Messiah*—with the first performance of his grand dramatic cantata, *The Lady of the Lake* (founded on Walter Scott's poem, which forms the basis, also, of Rossini's opera, *La Donza del Lago*), offering him, in return for the privilege, a hundred guineas, which is neither illiberal nor over-generous. It is not till the third evening, Friday, the 18th November, that your correspondent will enter on his duties with a Beethoven celebration. But about my approaching labors (which will comprise, independently of the six "classical," eight "popular" concerts, to be partially repeated in Edinburgh and some of the smaller neighboring towns), it be comes me, as a matter of course, to be altogether silent. From the London papers—for the members of the metropolitan press will stream in shoals to the inaugural ceremonies—as well as from some few local correspondents, you will be able to learn all the same that our concert-hall can accommodate very comfortably 2,800 persons, including the executants, and that it appears to have turned out so well acoustically—that this is certainly a fact which remains to be proved—that I believe the number—not very imposing numerically, it must be owned—of the stringed instruments, 18 violins, 6 violas, 6 violoncellos, and 5 double-basses, will prove amply sufficient. But then, among these artists, who have all come from London, there are no invalids, semi-invalids, or quarter-invalids. But I will now lay down my pen. After I have talked so much about others, and amused myself at their expense, it is only just that I should be treated in the same way by them. Good-bye, till the season of pickled gherkins, my dear Herr Senf;—but the *Signale* are silent. Well, all the better for our respective colleagues, and for you, too. In my next letter I should assuredly have told you the very cutting motive of the toast proposed by an author, once anti-French, to Napoleon I., because he (at least in Nuremberg) had ordered a publisher to be shot! Do you take? Always yours,

HANS VON BUELOW.

Arthur Sullivan's Career.

(From the Boston Courier.)

Mr. Arthur S. Sullivan holds a prominent position among the leading representatives of musical art in England, now living. His popularity has been earned by positive merit, and though mainly due to distinction in a department not recognized by the doctors as the highest in musical art, it is, nevertheless, an honestly acquired fame and one that is far from ephemeral. A concert not intended to be purely classical: one, that is, where vocal music, pure and simple, shall be the principal attraction, can hardly be gotten up, nowadays, without the name of Sullivan on the programme. If it be urged that Mr. Sullivan has not entirely fulfilled the bright promise of his youth, it may be pleaded, in extenuation, that the composer must live as well as other mortals. And though, in the production of those ballads and romances which have made his name best known in both worlds, he has sometimes uttered com-

* I was not previously aware of this latter fact, having been under the impression that George Macfarren was Professor of Music in the University of Cambridge.—TRANSLATOR.

* "Herr Springinsfeld" may be rendered "Mr. Smart" or "Mr. Brisk."—TRANSLATOR.

monplaece, or has allowed his individuality to take on the garb of mannerism, he has not altogether deserted Apollo's service for that of Plutus: the flame on the altar may have become dimmed, but it has never yet gone out. Mr. Sullivan has succeeded—more or less—in every kind of composition which he has attempted, and these attempts have covered a wide range and included nearly every department of the art, grand-opera and instrumental concerto being the most notable exceptions.

The biographical dictionaries have not yet included the name of Arthur Sullivan. Still on the sunny side of forty, he is perhaps too young for that. The facts concerning his life and career, herewith presented, are gathered from various sources, chiefly newspaper paragraphs, printed at wide intervals of time and space. His father was a musician, and was, for many years, professor at Kneller Hall, a school of instruction for the bandmasters in the British army. His mother was of Italian birth, and Arthur's taste for music was inherited from both parents. It is said that when not more than six years old he attempted to write original melodies. Endowed in his youth with a fine voice, he was, at his own request, attached to the choir of the Chapel Royal, Saint James's Palace. His musical studies were kept up during his three years' service as a chorister. At the age of fourteen, he succeeded in gaining the Mendelssohn scholarship at the Royal Academy of Music, in London, being the first to enjoy this precious gift. He remained at the Academy for two years, Sir John Goss and Sir Sterndale Bennett being his chief instructors. He then went to Leipzig, and studied for three years at the Conservatory established by Mendelssohn, under Julius Rietz, Moritz Hauptmann and Moscheles. It was impossible for Moscheles to avoid an interest in anything or anybody nearly or remotely connected with the memory of his beloved pupil, and Sullivan, being the first winner of the Mendelssohn scholarship, attracted the worthy professor's close attention. And so we find frequent reference to the young Englishman in Moscheles' diary. January, 1858, he describes Arthur as "a lad of great promise," adding "I feel sure he will do credit to England." The success of the young musician's music for Shakespeare's *Tempest*—produced at a "trial concert" in Leipzig, in 1861—gave sincere pleasure to the professor, who thus hints at the unqualified success of the occasion: "The composer was, as he deserved to be, unanimously called forward at the end of the work." Mr. Sullivan returned to England shortly after. In 1862 *The Tempest* music was played at the Crystal Palace, and the young author's merits were at once recognized. Some of the dance-music from this work has been given here by Mr. Thomas's orchestra. *The Tempest* is numbered Opus 1, by the composer, though there were previous works from his pen, among them an orchestral symphony written when he was a mere boy; but Mr. Sullivan has, very likely, seen fit to discard any immature efforts from the list of his acknowledged compositions. During the same year (1862) a ballet, *The Enchanted Isle*, was produced in Covent Garden, and the music of the piece, furnished by Mr. Sullivan, was received with much favor. His next work was an operetta, *The Sapphire Necklace*, the late Mr. Chorley supplying the text; the opera has not yet greeted the footlights; the Overture has figured on English concert programmes. The cantata, *Kenilworth*, sung at the Birmingham festival, in 1864, did not largely augment the composer's reputation. In 1865, appeared a *Te Deum*, an anthem and several songs and piano solos: among the latter an *Etude*, written especially for Madame Schiller and played by her, in Mechanics' Hall, March 6, 1874. A symphony was played at Liverpool, in 1866, with moderate success. *The Prodigal Son*, the first of Mr. Sullivan's two oratorios, was produced at the Worcester (England) festival, September 8, 1869. The father's joyous greeting to the returning prodigal has been often sung here in concerts by Mr. John F. Winch. *On Shore and Sea*, a cantata (words by Mr. Tom Taylor), was written for and brought out at the opening of the London International Exhibition, May 1, 1871. It was sung in Chicago, June 6, 1877, at one of the concerts of the Apollo Club Musical Festival. *The Light of the World* is the most ambitious attempt which Mr. Sullivan has yet made. The critics, divided as to its merits, appear united as to the author's sincerity. It was first heard, August 27, 1873, at the Birmingham festival. Mr. Theodore Thomas has given the pastoral symphony and the overture in Music Hall.

Besides the music for *The Tempest*, Mr. Sullivan has also written "musical illustrations" for *Henry VIII.*, and *The Merchant of Venice*. The latter is for a Masque introduced in Act II., and was first made use of by Mr. Charles Calvert for a revival of the play at the Prince's Theatre, Manchester, in 1871. It was heard at a concert in the Crystal Palace, October 25, 1871, and portions of it were also included in a programme for the same place, in June, 1874. Among Mr. Sullivan's concert-works are

three overtures—*In Memoriam*, *Marmion* and *Die Ballade*; Mr. Thomas has given the last-named here. Mr. Sullivan's dramatic works are few and belong to the school of comic opera. Their titles are: *Thespis*, *Il Contrabandista*, *Cox and Box*, *Trial by Jury* and *The Sorcerer*. The third and fourth of this list have been the most successful, and have been produced on professional and amateur stages in England and the United States, times without number. Mr. F. C. Burnard wrote the verses and arranged the text (from Maddison Morton's well-known farce) for the first of this pair of clever trifles. It was first performed in Boston, April 25, 1876, at Union Hall. *Trial by Jury* was the product of Mr. W. S. Gilbert's droll humor, and the piece had a long run at the Prince of Wales Theatre, in 1874. The Seldene Troupe brought it out at the Globe Theatre on November 18, 1876. Previously to this—March 28, 1876—it had been given by a company of amateurs, in Monument Hall, Charlestown. The piece has been quite popular here, for besides many performances by amateurs at Beethoven Hall, at the South-end, and at South Boston, the records show that it was given by the Seldene Troupe fourteen times in 1876, ten times in 1877, and by Mrs. Alice Oates's company, at the Museum, twice in 1877. *The Sorcerer* is also a child of Mr. Gilbert. It was produced, during the Christmas holidays of last year, at the Opera Comique, London, where it is now running successfully. Mr. Sullivan's peculiar facility in writing comic music is shown in a drawing-room extravaganza, *The Miller and his Man*, composed in 1874, for which Mr. F. C. Burnard wrote the book.

If Mr. Sullivan has not produced a lyric work of large importance, the fault has not been entirely his: opportunity given, it is not too much to expect that such a work would soon be forthcoming from his skilful and tuneful pen. It is said that a symphony, begun several years ago, still lies in his desk, awaiting the finishing touches. Mr. Sullivan's songs are many, and, as a rule, are good. He has also written a number of duets and other forms of concerted vocal music, including part-songs for male voices, some of which have been sung at club concerts here. Mr. Sullivan now holds two honorable and responsible positions, the most important of which is that of principal of the National School for Music at South Kensington; the other is that of professor of harmony at the Royal Academy of Music. From Cambridge University he received the degree of Doctor of Music a year or two ago. It is said of Mr. Sullivan, by those who know him best, that his disposition and character are of the most genial and generous kind. In a private letter written by a musician, formerly residing in Boston, to a gentleman of this city, it is intimated that Mr. Sullivan would gladly visit America, did circumstances and time permit. There is hardly an artist of his rank now living to whom the public would give a warmer greeting.

F. H. JENKS.

Music in Leipzig.

TWELFTH GEWANDHAUS CONCERT—BRAHMS'S SECOND SYMPHONY—SIXTH EUTERPE CONCERT.

(Correspondence of the Phila. Evening Bulletin.)

LEIPZIG, Jan. 11th, 1878.—The twelfth Gewandhaus concert was one of extraordinary interest, and this was the programme:

Overture— <i>Euryanthe</i> ,	Weber
Concerto, for violin, A minor	Vieuxtemps
Aria, from "Es'her"	Handel
Song— <i>Druckel ist der Wald</i> ,	Brahms
Song— <i>Hold erklingt der Vogelsang</i> ,	(El! schmollt nur Vater,)
Romance, for violin	Bruch
Rondo, for violin	Wieniawski
Symphony, No. 2, D major	Brahms

The new symphony of Johannes Brahms was first performed in Vienna, where, according to the reports in the journals of the day, it met with decided success. However great its success may have been there, it could not have been more flattering than that which attended its first performance here. At the general rehearsal, on Wednesday morning, the hall was filled with friends and admirers of the great composer, many having come from a great distance. Conspicuous among those present were Clara Schumann, Kirchner, and many notable journalists and critics from different cities. As the little great man, baton in hand, was about giving the sign for beginning, orchestra and audience joined in giving him a very enthusiastic greeting; after each movement, and especially after the third, which was repeated, the applause was loud and long.

The symphony, while not so grand and broad in conception as his first (C minor), has all those elements which stamp it, not only as the work of a great master, but one, also, destined to live and grow more deeply and quickly into popular favor than is probable or even possible for the first, from the fact that this, with its fierce emotional conflicts, its cutting dissonances, a *tone-tragedy*, requires to be heard and studied often intently; it requires also an orchestra and a leader able to take in and comprehend its deep meanings, if chaos and confusion, vexation and disgust are not to be the result. The other, less a tragedy than a comedy, instantaneously entwines itself most affectionately around the hearts and minds of the listeners, so graceful and beautiful are its melodies, and so unrestrained their flow.

One of the more prominent critics has termed the first, in C minor, the "tenth" symphony, implying that if Beethoven had written another symphony, following his

ninth, whatever its proportions might have been, the one of Brahms would measure up to its fullest stature. The assertion is, of course, an absurd one; but if it could with propriety be made, with the same degree of propriety his second could be placed on an equal plane with Beethoven's fourth or seventh.

The orchestra did its part nobly, both individually and collectively, as if in thorough love with its work; but this is scarcely to be wondered at, the personal magnetism of the composer and conductor being such that the most unwilling member would have found it difficult to resist its influence.

Frau Kölle-Murjahn, from Carlsruhe, sang charmingly, particularly the songs which were accompanied by the composer. Emil Saurer, the violinist, had some difficulty in warming the audience up to the same degree of enthusiasm as he is in the habit of exciting where and whenever he plays. This was probably owing to his choice of compositions, which, however pretty in themselves, suffered considerably by their surroundings. Reinecke conducted the overture, in regard to the performance of which nothing but praise can be said.

The sixth Euterpe concert was a very enjoyable one, principally because of the excellence of the programme, which was as follows:

Mendelssohn— <i>Meeresstille und glückliche Fahrt</i> .	
Mozart—Aria from "Tius."	
Bruch—Concerto for Violin.	
Brahms— <i>Mainacht</i> .	
Goldmark— <i>Herzeleid</i> .	
Schumann— <i>Waldesgespräch</i> .	Songs.
Beethoven— <i>Romanze</i> for Violin, F major.	
Raff— <i>Symphony</i> , "In Walde."	

The orchestra did its part very well. Concert-meister August Raab played the Concerto and Romanze, in both of which he proved himself an artist of considerable ability. He is also a prominent member of the Gewandhaus orchestra. Fräulein Louise Proch, from Brunswick, has a voice, with the quantity of which no fault can be found, while its quality needs not a little refining. In consequence of this defect her part of the programme could not touch any sympathetic chord in the audience.

LEIPZIG, Jan. 18, 1878.—The presence of Brahms and the production of his new symphony, last week, were events that caused unusual excitement and enthusiasm, in this as well as in other cities, judging from the many strangers in the audience, among whom were many notable names—Clara Schumann, Joachim and wife, Stockhausen and others. In musical circles and in the journals the symphony was thoroughly discussed and criticized, sometimes severely and harshly, but more often favorably, and always as the work of a great composer not to be measured by an ordinary standard. Brahms has left for Hamburg, and musical affairs here are again resuming their natural course. That this is not an ordinary one is shown by the large number of concerts and operas daily to be heard, as also by the unexceptionable quality of the programmes presented. It would be a difficult matter indeed for one person to keep the run of all the musical performances, and certainly it could not be done with any degree of comfort or enjoyment.

Of the concerts this week, the thirteenth of the Gewandhaus was most attractive; the programme, in strong contrast with the one of last week, though every bit as enjoyable, was as follows:

Overture— <i>Turqueto Tasse</i>	Schulz-Schwerin
Cavatina from "Euryanthe"	Weber
Concerto, for Violoncello	Witte
Songs: <i>Das Mädchen und Schneeglöckchen</i> . Weber	
<i>Auf dem Wasser zu singen</i> . Schubert	
<i>Ösliße Mutter</i> . Reinecke	
Solos for Violoncello. Reinecke	
<i>Arioso, Gavotte and Scherzo</i> . Beethoven	
Symphony, No. 7, A major	

The Beethoven, Schumann and Schubert symphonies are very familiar to both orchestra and audience; at least seven of the Beethovens are played every season, among which the ninth is never missed, usually performed in the last concert of the series. Rehearsals are scarcely necessary, and in fact the general one, on Wednesday mornings, the only one, unless there be a new symphony on the programme, is in every respect as good as the evening concert. Visitors are admitted at two-thirds of the evening charges, about fifty cents in American money, of which advantage a large number avail themselves; for, besides the cheapness and the greater comfort with which the music may be enjoyed, it is the only opportunity offered to the many unable to gain admittance to the evening concert. As a matter of course, therefore, both symphony and overture were very well played, the latter under the conductorship of the composer. As a composition, the overture did not meet with much favor; the applause was, doubtless, only in appreciation of the performance. The possibility of a connection with this music and the title may not be doubted, but if there was a connection at all, it can only have been a very remote one.

Franz Kölle-Murjahn, a charming and gifted vocalist, sang to better advantage than she did last week; her choice of compositions was also a happier one, inasmuch as they better suited the peculiar qualities of her voice.

In response to the applause she sang Mozart's "Vellchen."

Carl Schröder, the interpreter of the violoncello compositions, is a member of the orchestra. Yet a very young man, he has already acquired considerable fame, both as a violoncellist and as a composer. He is also one of the instructors at the Conservatory.

The operas given recently have been *Lohengrin*, *La Dame Blanche*, *Fidelio*, *Das Goldene Kreuz*, *Hans Heiling* and *Tannhäuser*.

JOHN F. HIMMELSBACH.

Opera in Chicago.—Marie Roze.

It is significant of the interest which has attached to the début of Mlle. Marie Roze, that Hooley's Theatre was crowded last evening upon the occasion of the performance of "Favorita," the audience in attendance being fully as large as on Monday evening, when both Kellogg and Cary sang, and a very popular opera was given. It is only truth to say that "Favorita," notwithstanding its name, has not been a favorite opera in this city. It has been given but eight times here, its first performance having been witnessed at McVicker's on the 8th of March, 1854, so that on the average it has only been heard once in over two years. Any really dramatic singer, however, could hardly ask for a better opera in which to make a début. Lucca chose it on that account, and Marie Roze, who in many respects closely resembles the little German prima donna, probably selected it for the same reason. While it has in reality but one prominent aria, there is ample scope for a genuine artist to assert herself in the gradually-increasing passion and intensity of the role of *Leonora*. It added, furthermore, to the interest of this début that Marie Roze is not a novice, but comes here with a reputation which has been established and with an unquestioned position as a prominent artist on the European boards. Her reception was more than a recognition. It was cordial and enthusiastic enough to indicate sympathy and interest, and to assure her that she was warmly welcome. She combines many qualities that will always commend her to an audience. In personal appearance she is tall, robust, and commanding, with a very sweet and expressive face, a natural courtliness of presence, and an equally natural ease and grace of manner that prepossess one in her favor the moment that she appears. Her ease upon the stage indicates thorough familiarity with all its requirements of business. As an actress she is above the standard of lyric artists, the most of whom are simply conventional. Her stage presence is always attractive, and while of necessity she must indulge, especially in recitative passages, in more or less of the stereotyped gesture and posture of opera, she invests them with a peculiar charm by reason of her exquisite grace. Through all her action appears that principal characteristic of the great artist, simplicity and repose. She sacrifices nothing for effect, and does not seek to make points by sensations or outbursts of power for which she has saved herself. Every movement in action and every effort in vocalization shows thorough training and the true artistic finish, so that, although she never surprises, her personation from commencement to end is harmonious and symmetrical. Her voice, although it is of good compass, and fresh, smooth quality, is not at all phenomenal or even a surprising one. It is a mezzo-soprano of very agreeable, smooth, and pleasant timbre throughout its range. The lower voice, though very rich in quality, is not strong. The middle tones are beautiful and very sympathetic, and the upper very sweet, though not very strong or penetrating. The beauty of her art, both lyric and dramatic, lies, as we have said, in her simplicity and repose, as well as in the exquisite grace of all that she does, and these qualities evidently impressed themselves upon the audience, as it is rare that a débutante has made more unequivocal success upon our lyric stage. The hearty appreciation which met her earlier efforts gradually warmed into enthusiasm as the movement of the work developed in intensity and called out her dramatic power. The "O mio Fernando," which is really the culmination of her role, was sung with charming expression and true pathos, and received a well-deserved encore. The rest of the real work of the opera was shared by Karl, Conly, and Verdi. While neither of the three may be called great artists, it is to their credit that they sang with earnestness and sufficient enthusiasm to sustain the interest of

the work. The only drawbacks upon the performance were the long waits in the entr'actes, the careless singing of the chorus, and a ballet divertissement which only served to needlessly prolong the performance. Upon so small a stage a ballet is superfluous.—*Chicago Tribune*, Feb. 6.

Since first Gounod's poetical setting of the Faust legend was presented on the Chicago stage years ago, with Frederici as *Gretchen*, and the ponderous, phlegmatic Hermanns as *Mephisto* and the very prince of devils, how many *Marguerites* have sung their passion to the spinning-wheel and found it in the dairy! It is an imposing array, that includes Nilsson, Lucca, Parepa, Kellogg, Hersee, Durand, Boschetti, Richings, Hermanns, Canissa, and other artists, and now comes another worthy to take equal rank with the best,—Marie Roze. Worthy by virtue of her beauty, grace, tenderness, and sympathy, her poetic delicacy of sentiment, and invariable refinement, and sweetness of manner, as well as her emphatic vocal and dramatic powers. Her personation last evening was witnessed by a large audience, which greeted her with every token of the heartiest appreciation. Her singing was marked by exquisite taste, truth, and expression; but, beyond the mere vocal requirements of the role, there was something peculiarly delicate, tender, and beautiful in the personation. As an ideal picture of Goethe's heroine, it was almost matchless, her beautiful eyes and wonderfully expressive face telling the story of the discovery and confession of passion, the retribution and the expiation, with a power and meaning independent of all stage business or the librettist's text. As a personation at once realistic and artistic, it was one of the strongest ever seen upon the lyric stage in this city, and worthy to rank by the side of Lucca's great creation, though differing from hers in the characteristics of grace and refinement, and in delicate shades of emotion, in which latter respect she possesses remarkable power. The entire personation was so harmonious, and in such admirable keeping with the unity of the character, that it is needless to single out any scene or phrase of the representation for notice. It is pleasanter to remember it as a whole, as a finished picture of this great poetical creation, perfect in all its tints of color and expression, beautiful and graceful in all its outlines.

It would also be pleasant if we could regard anything else (with the exception of Miss Cary's charming personation of *Siebel*) that is worthy of praise. Leaving out Marie Roze and Cary, the performance was a dreary one. Mr. Karl was a very unsatisfactory *Faust*, and seemed to have little or no idea of the dramatic requirements of his role, and when he had an opportunity for vocal display, as in the "Salve dinora" for instance, only mangled it. Mr. Gottschalk as *Mephisto* was dry in voice and lifeless and impotent in action, and apparently not unfamiliar with his lines or music. Mr. Cauffman (*Valentin*) may be excused, as he is an amateur only, but still he may be credited with an excellent baritone voice and a very good method of singing. When his nervousness wears off and he learns what to do with himself on the stage, he may accomplish something. Of the remaining characters, the less said the better. The chorus was very bad. A chorus that cannot even sing the waltz in tune is something worse than bad. The ballet barely fell short of the ridiculous and absurd. The mounting of the work was tawdry, and indicative of stage poverty. Summing it all up, we may say that, while *Marguerite* and *Siebel* could hardly be excelled for goodness, the rest of the performance could hardly be excelled for badness. This evening "Aida" will be given.—*Ibid*, Feb. 7.

THE HISTORY OF FRENCH OPERATIC MUSIC, in all its minutest details, is getting itself written very rapidly. Of the very interesting and copiously-annotated catalogue of the Bibliothèque Musicale du Théâtre de l'Opéra we have already made mention. The first volume is now complete, and one instalment has been issued of the second, covering the years 1807-1826, and containing the portrait of Spontini, etched by M. LeRat. The two succeeding numbers will, for most readers, be the most entertaining, for they will record the many brilliant successes of the past fifty years, "the epoch Rossini-Meyerbeer," to use the locution of M. Lajarte, the compiler of the catalogue. And while M. Lajarte is thus tracing the main itinerary of opera in

France, more than one of his colleagues have been exploring its by-ways. M. Adolphe Jullien is the author of nearly a dozen musical monographs of varying value and bulk, of which not the least important is the latest, "La Cour et l'Opéra sous Louis XVI" (12mo, pp. 369. New York: F. W. Chrestien). In searching in the national archives for documents cited by M. Desnoiresterres in his excellent work on "Gluck et Piccini," M. Jullien came again and again upon the names of Salieri and Sacchini. Knowing how scant were the biographic details about these composers, whose lives and labors had been overshadowed by the conflict of their immediate predecessors and masters, Gluck and Piccini, M. Jullien felt his curiosity piqued; he made a thorough investigation of the documents, discovering many new and important points in French musical history, which he has set forth at length in "La Cour et l'Opéra." His title is well chosen indeed; the paternal government managed the amusements of its subjects with as much intrigue, as much log-rolling and wire-pulling and pipe-laying, as it managed any other important affair of state. The volume—the separate chapters of which have previously appeared in two musical periodicals—contains two distinct biographies. The pages devoted to Salieri are the more interesting and the chapter recounting the collaboration of Salieri and Beaumarchais in "Tarare" comes most apropos. Beaumarchais, after Gluck and before Wagner, enunciated the fundamental ideas which are to dominate the art-work of the future. M. Jullien points out many analogies between the words of Beaumarchais and the words of Wagner (see p. 250 et circa). He also indicates the similarity in character between Salieri and Beaumarchais, a similarity which rendered the execution by the composer of the musical suggestions of the author an easy task. Beaumarchais even went so far as to send Salieri airs which he had noted down, desiring the composer to use them in a given situation. M. Taine has likened Sheridan to Beaumarchais; here is another point of resemblance, for Michael Kelly has told us that Sheridan, although he knew nothing of music, had this same feeling of musical effect. The author of the "School for Scandal" and the author of the "Marriage de Figaro" wrote each an opera, and both the "Duenna" and "Tarare" were marked successes. M. Jullien cites the malicious reproduction by one of Beaumarchais' critics, apropos to "Tarare," of the jest of *Figaro*: "Ce qui ne vaut pas la peine d'être dit, on le chante."—*Nation*.

HAMBURGH. To commemorate the two hundredth anniversary of the first production of an original German opera, an event which took place at the playhouse in the Goose Market, and was the commencement of opera in Germany, Herr Pollini will give at the Stadttheater a series of six special performances, under the title of: "German Opera in Hamburg, during 200 years, from 1678 to 1878." The performances will be as follows: First evening. Prologue. Scenes from *Venus und Adonis*, by Kaiser; Scenes from *Almira*, by Handel; *Der heutogene Kadi*, one-act comic opera, by Gluck.—Second evening. *Die Jagd*, three-act opera, by Adam Hiller; *Doctor und Apotheker*, two-act comic opera, by Dittersdorf.—Third evening. *Adrian von Ostade*, one-act opera, by Weigl; *Beführung aus dem Seerail*. Fourth evening. *Fidelio*.—Fifth evening. *Der Holzdieb*, one-act comic opera, by Marschner; *Der Freischütz*.—Sixth evening. *Lohengrin*. Señor Pablo de Sarasate played here from the 4th to the 11th inst. On leaving this town he will visit Lübeck, Hanover, Brunswick, Posen, Liegnitz, Görlitz, Breslau, Königsberg, and Leipzig. On the 4th of February he will give a concert at the Sing-academie, Berlin.

ROME. Sig. Domenico Mustafa is appointed by the Pope perpetual director of the Sixtine Chapel. The post had remained vacant since the death of the musical historian, Baini. Wishing to put an end to the intrigues of competitors, the Pope ordered that each clerk of the chapel should hold it in succession for a year. His Holiness has at length adopted the old course. Sig. Mustafa is a man of more than ordinary talent, and the public retain a favorable recollection of his conducting *La Vestale*, *Fernand Cortez*, *The Messiah*, and the *Mass*, by Palestrina, which was performed here last summer.

Dwight's Journal of Music.

BOSTON, FEB. 16, 1878.

Concerts.

HARVARD MUSICAL ASSOCIATION. The sixth Symphony Concert, after the double pause in the middle of the series of ten, drew a somewhat larger audience than usual. Whether it indicated the beginning of a revival of the concert appetite here generally, or whether it was the curiosity to hear the Brahms Symphony again, we cannot undertake to say. We think, however, that the whole programme proved enjoyable. It was as follows:

Overture to "The Water-Carrier".....Cherubini
Aria:—"Il mio tesoro," from "Don Giovanni,".....Mozart

Alfred Wilkie.
Overture—"The Naiads,".....Sterndale Bennett

Songs, with Piano-forte:—
a. The Garland.....Mendelssohn
b. The Hidalgo.....Schumann
Alfred Wilkie.
Symphony, in C minor, Op. 68.....Johannes Brahms
(Second time.)

After a third hearing, the Brahms Symphony left essentially the same impression on us as before. We do not think we need to go into any further criticism or description of the work. That we found more in detail to interest the mind we freely grant; and we may even say that in a certain sense its power and beauty,—its intensity above all—and the thoughtful ingenuity, the constructive skill shown in it, grow upon us. This has been the case particularly with the first and the last movement,—most of all the expectant prelude to the popular theme, or Joy tune, together with the tune itself, so brilliantly worked up to a final climax. And still the total influence of the work is depressing. It does not seem inspired; it did not spring from the clear heaven of invention; it shows more of pains-taking calculation than of the imaginative faculty or quality. Its author was in earnest, and had a good outfit of experience and means to work with; and that is what saves it. But will it save it long? Whether it is to take a place among the immortal Symphonies at all,—not to speak of "the immortal Nine"? We see that Mr. Thomas, after some feeling of the public pulse, has abandoned his intention of giving it here, again this week, and has come to the conclusion that Beethoven is better bait.—As for the performance, people seemed surprised at the smoothness, the clearness, the intelligent accent and the spirit with which the whole work was rendered by our orchestra after only one rehearsal since the preceding concert. It was most creditable to the musicians and above all to their Conductor, CARL ZERRAHN.

As much may be said of the interpretation of the two thoroughly genial Overtures, so well contrasted. The stately opening and spirited Allegro of Cherubini's to the *Wasserträger* never grows hackneyed. And Bennett's romantic, delicate creation of his youth, the freshest, most felicitous, imaginative thing he ever did, was so presented as to be keenly appreciated.

Mr. ALFRED WILKIE, as a tenor singer, has become pretty generally known here during a year or two past in choirs, clubs and concerts, and also by his singing in the last performance of *Elijah* (in the Tabernacle). His voice has sweetness, a good compass and a fair degree of power. Now and then an upper note rings out with very satisfactory resonance, but only to be followed by another of less pleasing *timbre*. His musical culture, we should judge, has not been all that his talent warrants. But he executes fluently and tastefully, and he sang the Mozart Aria quite acceptably; and the songs likewise, although there was hardly enough of life

infused into Schumann's "Hidalgo." Mr. Wilkie, however, might have claimed consideration on the ground of a long journey, with fatigue and loss of sleep.

MR. ERNST PERABO's fourth and last Matinée, at Wesleyan Hall, fell upon the day of the great snow-storm (Feb. 1). About fifty only of his friends ventured out, and for them (for surely they deserved it) he conscientiously and kindly played through the whole of the exacting programme, printed without the composers' names, in the same conundrum style with that of the week before. On the following Friday (Feb. 8) he repeated the concert for the benefit of the many whom the storm had kept away, this time with the names, as follows:—

"Suite in vier Sätze." D minor, Op. 7,.....Julius Röntgen
1. Entrata. 2. Andantino. 3. Toccata.
4. Passacaglia e Giga.

First time in this country.
"Fantasie für Piano zu vier Händen," E flat minor, Op. 79,.....Joseph Rheinberger
a. Präludium. E flat minor. Andantino.
b. Intermezzo. B major. Allegretto.
c. Fuge. E flat major. Allegro moderato.

First time in this country.
"Valse-Caprice for the Piano." A major, Op. 31,.....X. Scharwenka

First time in this country.
"Character Bilder,".....Rubinstein
"Sechs Clavierstücke zu vier Händen," Op. 50.
No. 5. Berceuse. Moderato. B minor.
No. 3. Barcarolle. Moderato con moto. G minor.
No. 6. Marche. Allegro. C major.

First time in this country.
"Grande Sonate pour le Piano." F minor, Op. 142,.....Franz Schubert

a. Allegro moderato. e. Tema con variazioni.
b. Allegretto. d. Allegro scherzando.

Third time in Boston.

This programme, we are sorry to say, must constitute about all our record of the concert, which we learn was uncommonly interesting, and the hall was filled with a sympathetic audience, who did not wish to lose the last opportunity, probably, of hearing Mr. Perabo for some time to come. A business engagement robbed us of the whole programme with the exception of the last number, the Schubert Sonata, which was first published as such in 1838; but, as it did not sell, the crafty publisher divided it into four separate "Impromptus," two of which, at least, have been often heard here. They are exquisitely beautiful, and we know not that we have ever heard them more charmingly interpreted.

THE CECILIA gave its second concert of this its second season, at Tremont Temple, on Friday evening, Feb. 8. The Temple was completely filled with the Associate Members and invited guests of the Club. The Director, Mr. B. J. LANG, having had the misfortune to be thrown from a sleigh, breaking the upper bone of his left arm, he of course was not at his post; the Concert was conducted by his pupil, Mr. ARTHUR W. FOOTE, who seemed as much at home in the position as if he had been a veteran, and all went off smoothly and effectively. The principal feature of the programme, forming the Second Part, was Mendelssohn's noble music to the lyric odes of Racine's "Athalie," which it was intended to give with the accompaniment of a small orchestra; but that is postponed until the repetition of the concert, which will have to wait for Mr. Lang's recovery.

The First Part opened appropriately with an eight-hand performance, on two Chickering Grand Pianos, of Mozart's model Overture to the "Magic Flute," by Messrs. TUCKER, SUMNER, PRESSON and FOOTE. They played with great precision and true accent, giving a very clear and satisfactory notion of the work. The Allegro, so often hurried out of all reason, was taken at just the right tempo; the broad, massive tone of the instruments filled the large room with a sonority almost as intense as that of a common orchestra. This was followed by a

part-song for mixed voices of quite a superior order to those mostly sung on such occasions: the "Evening Song" by Hauptmann (No. 4 of the set of six, Op. 32), to charming words from Rückert. It is a fresh and charming bit of part-writing, with not a little poetic, as well as artistic subtlety. And it was finely sung, the parts well-balanced and distinct. The song seemed not so generally appreciated as we think such music would be if it were more often sung. Schumann's wild, romantic "Gypsy Life" was sung with spirit, and was vividly picturesque. Another part-song, "The Little Ship," by Schumann, was the favorite with the audience and had to be repeated. The music is pleasing and well adapted to the little story of the words, the mention of the huntsman's horn and the flute of the young traveller being eked out by a bit of realism, to-wit, the introduction of an actual horn and flute.

Of the *Athalie* music we shall be better prepared to speak after its repetition with orchestra. This time the brilliant and majestic Overture, and the War March of the Priests were effectively represented on the two pianos by the four young artists named above; and the accompaniments were well played by two of them. In this way, with mere piano-forte accompaniment, *Athalie* has been given only once or twice in Boston, eight or nine years ago, by the Parker Club in the old Chickering Hall. The Cecilia chorus is much larger, and we may safely say that all the choruses were finely sung, as were likewise the solo portions by Miss S. C. FISHER, Mrs. G. K. HOOPER, Mrs. C. C. NOYES and Mrs. A. L. FOWLER. Mrs. Noyes, particularly, as the first Contralto, bore the heaviest responsibility, and in spite of a bad cold delivered the dramatic and impassioned portions of her part with great fervor and effect. Compared with the *Paulus* and *Elijah*, this work must to many seem somewhat monotonous, and in some parts a little dry and tame. Naturally so, considering the character of Racine's text; and it was here given without any reading of the connecting portions of the drama, or any abstract thereof to make clear the dramatic progress. Unfortunately the musical work, bound by the text, lacks climax. But there is much beautiful and some superb and splendid music in it; and more variety than one perhaps may fancy on a single hearing; you have but to sing yourself in it or read it over at the piano to discover that. The opening chorus: "Heaven and earth display" (repeated for the finale) is a grandiose, inspiring hymn of praise. It has been sung with effect in some of our School festivals. The mournful Chorus (No. 4): "Premised joys, menaced woes," beginning with Sopranos in unison, then in four-part harmony, then answered by Tenors and Basses, leading into full chorus, is highly expressive and unique, full of the "mystic gloom impending," as the text has it. The martial chorus: "Depart, ye sons of Aaron," simple as it is, with its receding sounds: "We go, we go," is worthy to succeed the noble March of Priests. Doubtless the whole work will receive new life and color from the orchestra; so let us hope that Mr. Lang will soon have both arms free!

CAMBRIDGE CONCERTS. The fourth subscription concert was on Tuesday evening of this week (Feb. 12); and for once this season the beautiful Academic Theatre (Sanders Theatre) was remarkably well filled, of course with people of intelligence and culture. The THOMAS Orchestra and Mme. SCHILLER were the magnets, for it is plain the Cambridge people care more for an Orchestra than they do for Chamber Concerts; so do most publics as for that matter. The programme also could not have failed

to exercise attraction; the Symphony and Overture at all events, while for the *newly* inclined ("newly" is newspaper word) there was no lack of novelties. This was the bill of fare, and it appeared to give great satisfaction:

Overture to *Midsummer-Night's Dream*, in E major, Op. 21.....Mendelssohn
Piano Concerto in B flat minor, Op. 32. Scharwenka
1. Allegro patetico, Adagio, Allegro animato.
2. Allegro assai.
3. Allegro non tanto, Quasi adagio, Allegro molto e passionato.
Madame Madeline Schiller.

Pastoral Symphony, No. 6, in F major, Op. 68,.....Beethoven
Piano Solo,.....Chopin
a. Berceuse in D flat, Op. 57.
b. Polonaise in A flat, Op. 53.
Madame Madeline Schiller.
Wedding March, (Ländliche Hochzeit), from Op. 22.....Goldmark

Mendelssohn's fairy Overture was as delicately and nicely played as one may ever hear it. And the *Pastoral Symphony*, still the most exquisitely perfect illustration which Music ever gave of summer in the country,—so close to Nature—that is, to a poetic lover's sense of Nature—so close, indeed, that the very first few notes which form the motive of the opening Allegro seem to have been overheard and caught from her, was rendered well nigh to perfection. It is the loveliest, most transporting and imaginative of pastorals; to hear it is as good as being in the woods and fields, or sauntering by the brookside in the shade. And the storm, though it is short and makes less noise than most of our modern composers make even on peaceable occasions, is still unsurpassed in music. Nowadays a composer is nothing if not intense, impassioned (seemingly), heaping Ossa upon Pelion of cumulative loud effects; so that is rest and refreshment to the spirit, and deep inward joy, to listen to this Symphony. There is as as much genius in it as in the fifth, or seventh, or the Ninth, only another phase of manifestation, for Beethoven has much of the many-sidedness of Shakespeare. This time there was no fault to find with Mr. Thomas's tempos in a Beethoven Symphony,—at least none to our poor perception.

The "Wedding March" by Goldmark is a singular affair. The quaint rustic tune is first hummed over in soliloquy by the basses; then the outline is filled in with all the instrumental colors. And then ensues a long series of variations most fantastical, some stately and some droll, some more than serious, even mournful. It were a curious wedding procession to see, made up of all manner of parties in all manner of moods. The crying mood is as frequent as any, for some go by with handkerchiefs to eyes apparently; then a merry wild set tossing up their caps, and flinging fire-crackers and torpedoes; others seem capering on hobby-horses; others walk grave and thoughtful; others march in knightly pomp and military splendor. All the variations are ingenious, full of quaint devices; and a few, toward the end, especially, have wealth and beauty of expression; but strangely the whole course comes round to where it began and dies out in the old soliloquy. What does it all mean? It is a thing which one could hear more than once, if only for its clever feats of instrumentation.

The new Concerto by Scharwenka is a most brilliant and audacious piece of musical sensationalism, with many passages of interesting novelty and beauty, and some that impressed us as ugly; for instance the opening motive, which recurs again, and is much in the same style and surly humor with the first phrase in Liszt's E-flat Concerto. It is throughout very heavily and noisily accompanied, and seems to have an intensely passionate and tragical intention. It would be painful but for the middle movement, which is graceful and more for the pianist's flowing fingers, and occasional passages of piano solo which have considerable charm. It certainly is a brilliant work; and it was wonderfully well played on Mme. SCHILLER's part and seemed exciting to the audience. But we must hear it more to judge fairly of its merits.

THE next (eighth) HARVARD SYMPHONY CONCERT, Feb. 28, offers the following programme:

PART I. Overture to "Rosamunde" (first time), Schubert; Old Italian Songs, GEO. L. OSGOOD; Symphony in G (No. 13, Breitkopf and Härtel), Haydn.

PART II. Overture: "The Hebrides," Mendelssohn; German Songs, G. L. OSGOOD; Overture to "Leonore," No. 3, Beethoven.

HANDEL AND HAYDN SOCIETY. The third of the subscription series of four Oratorio performances will come on Wednesday evening, March 6, when Mendelssohn's great Oratorio "St. Paul" will be given after very thorough rehearsals.

NEW YORK, FEB. 11.—At the fourth Symphony Concert of the Thomas Orchestra, at Steinway Hall, on Saturday evening, Jan. 31st, the following selections were performed:

Symphony, E flat.....Haydn
1. Adagio—Allegro con spirito. 2. Andante.
3. Menuetto. 4. Allegro con spirito.
Capriccio, Op. 4.....Hermann Graeber
Overture—"Bride of Messina,".....Schumann
Symphony, No. 7, in A, Op. 92.....Beethoven

A welcome feature of the programmes of both the Symphony and the Philharmonic concerts this winter is the absence of vocal soli. The voice, at the best, is an imperfect organ and is constantly subject to a variety of depressing influences. It may be that the singer is fatigued, or nervous, or suffering from a cold—even the state of the weather and the temper of the audience are not without effect upon the vocalist; and, when it is considered that few singers are without defect in voice or method, even when heard at the greatest advantage, it is evident that vocalism is out of place (?) in a programme like the one given above, unless a number of voices are employed in chorus so that individual imperfections are not noticed. It has been thought that the public must have singing, but, in a symphony concert, the custom is more honored in the breach than the observance, and I sincerely hope that it will not be revived.

The Haydn Symphony in E flat was beautifully rendered and the Capriccio by Hermann Graeber, in which a brief and simple theme is very skillfully treated, was received with so much favor that it had to be repeated. The performance of Schumann's fine Overture to Schiller's "Bride of Messina" was no less excellent, although the work is in decided contrast to the selections which preceded it.

"The poetry of earth is never dead" sang John Keats, and so it is with the Seventh Symphony of Beethoven. There are compositions which can be grasped, comprehended, mastered; but this Symphony, like Schubert's in C, seems to reach beyond comprehension. We may analyze it, and talk of the progression of the bass, in the allegro; the felicitous employment of the hautboys in the minor solo of the first movement, or the skilful treatment of the horns in D in the Scherzo. But who can analyze the poetry that lies underneath and finds expression in this universal language! Schumann [?] made this attempt, and, acute critic as he was, his (own or borrowed) comparison is weak, when he writes of the Allegretto as "the merriest of weddings" with bells ringing, organ sounding, *pew doors opening and shutting* and the arrival of a bridal procession with choir boys, lighted tapers and incense. This is fixing a limit to the imagination with a vengeance, and reminds one of the man who heard the grass growing in Haydn's "Creation."

At the fourth concert of the Philharmonic Society, at the Academy of Music, on Saturday evening, Feb. 9, the following selections were performed:

Symphony, No. 1, in D.....Mozart
Variations on a theme by Haydn.....Brahms
Overture—"Sakuntala," Op. 13.....Goldmark
Symphony, No. 8, in F.....Beethoven

Mozart's symphony in D, although not so well known here as those by the same composer in E flat, G minor, and C, certainly merits frequent repetition. It was written in 1786, two years before the prolific period in which the three symphonies last named were produced. It is divided as follows:—1. Adagio—Allegro. 2. Andante. 3. Finale (Presto). The composition is graceful, flowing and melodious, and it was quite delightful to hear it so well played throughout, as to leave no room for criticism. In passages of special difficulty, as for example, those containing closed sounds for the horns, when one might expect rough or doubtful notes, there was admirable certainty and precision, and all the stringed instruments were handled to perfection.

The Variations by Brahms on Haydn's Choral of St. Antoni we have had several opportunities of hearing. The theme is noble and impressive and the setting is superb.

Goldmark's "Sakuntala" Overture, with its splendid instrumentation and gorgeous Oriental coloring, is always welcome, and nothing could be more in keeping with the bright and cheerful spirit which characterized the programme than Beethoven's Eighth Symphony, in which the composer leaves the Olympian heights and walks in the flowery fields for the last time.

A. A. C.

NEXT, R. I., Feb. 11.—It may interest lovers of good music to know that about a year ago some musical persons in this city endeavored to form a society which should have for its aim the practise and improvement of choral singing, with a view to elevate the musical taste of this community, and to bring out such works of the recognized masters in musical expression as were within the capabilities of such a society. The attempt was so successful that last year the society, securing for its conductor Mr. J. B. Sharland of your city, held a series of rehearsals and at their close gave a public concert, with a programme including among other things, Mendelssohn's "Hear my Prayer."

The society was composed principally of persons of small musical knowledge, but with plenty of zeal and patience, willing to be taught, and eager to learn. The performance last season was very creditable to the society, all things considered, and gave promise of better things in the future.

The rehearsals were resumed this season, with growing interest. Beginning about the middle of October, they continued, with slight interruption at the holidays, until the last week in January. On the 31st of January the society gave its second concert with the following programme, rendered with piano accompaniment simply, as yet not having the means to bring an orchestra, or string quintette even, to their aid.

Praise Jehovah, Op. 73.....Mendelssohn
Sacred Cantata for Solo, Quartet and Chorus.

Ballad—"Little Birds, go to Sleep," (by request), F. A. Howson

Mrs. Wilson Eyre.

Chorus of Gleaners.....Liszt

From "Prometheus."

Fair Ellen.....Max Bruch
Cantata for Soprano and Baritone Solos and Chorus.

A Finland Love Song.....Henry Hiles, Mus. Bac.
Words by Thomas Moore.

Part-song by Full Chorus.

Frühlings-Botschaft (Spring's Message), Op. 95.....Niels W. Gade
Translation by Mrs. Charteris Cairns.

Criticism on the concert would be out of place at this time. Suffice it to say that the society did itself great credit in its rendering of the works presented, and has large incentives musically to nobler and higher efforts. We hope its members and means will be increased and that it may do a great work for the cause of the best music in Newport. Yours respectfully,

A. G. L.

MUSIC IN SALEM, MASS. The programmes of the Concerts, given once a fortnight in the Essex Institute Hall this winter, are full of interest, presenting a great variety of compositions and performing artists. Here is the second, of Nov. 26:

Fugue in C major.....J. S. Bach
Sonata Pathétique in C minor, (Op. 13)....Beethoven
Mr. Sherwood.

"Matin Song,".....John K. Paine

a. Waltz in A flat major, (Op. 34, No. 1).....Chopin
b. Nocturne in F major, (Op. 23, No. 4)....Schumann
c. Ballade in A flat major, (Op. 47).....Chopin
Mr. Sherwood.

Concert Polka.....Mulder
Miss Kellogg.

a. Norwegian Bridal Party Passing by, Edvard Grieg

b. Song Without Words, in G major, (No. 25), Mendelssohn

c. Octave Study in E flat (No. 7)....Theodor Kullak
Songs: a. "Ich Hebe dich,".....Grieg
b. "Little Jacob,".....Taubert

c. "The Farmer and the Pigeons," German Fairy Tales.....Taubert

Here is the fourth, Jan. 14:

Sonata in D major.....Mendelssohn
Messrs. Tucker and Wulf Fries.

Song—"Ich grölle nicht,".....Schumann
"Italy,".....Mendelssohn
Mrs. J. W. Weston.

Two Marches (from Op. 18).....Gade
Messrs. Tucker and Fries.

c. Sarabande.....Bach
d. Menuet.....Mozart

Study in D flat major.....Liszt
Mr. Tucker.

Two Diversions (from Op. 17)...	W. Sterndale Bennett
Messrs. Tucker and Foote.	
Serenade and Scherzo from Suite in D,	Camille Saint-Saëns
Messrs. Fries and Tucker.	
Aria—"My heart ever faithful."	"Cello Obligato
Bach	Mrs. Weston
"Nuits Blanches," (No. 13).....	Stephen Heller
"Two Ecossaises,".....	Chopin
Mr. Tucker.	
Bridal Music (two numbers).....	Adolf Jensen
Messrs. Tucker and Foote.	

The Chicago Orchestra.

At the present rate of progress it will not be long—if, indeed, the time has not already arrived—before the fine collection of talent which Mr. Loesch has succeeded in organizing for the Sunday afternoon concerts at North Turner Hall will have made its title, the Chicago Orchestra, a credit and honor to the city. The improvement that has taken place within the past two months is the highest tribute that could be paid to the energy and ability through which it has been brought about; but it is at the same time pleasant to add that substantial acknowledgement upon the part of the music-loving public is not wanting. The audiences of the past few weeks have never been equalled either in number or respectability in the history of the North Turner Hall concerts, while in the matter of enthusiastic appreciation, no local organization of instrumental performers has hitherto obtained so solid a footing. All this is gratifying in every way, the more so that it gives promise of supplying a long-present need,—that of a thoroughly first-class orchestra. Yesterday's programme was in general the best of the season thus far. Parts first and third were of the light, popular order, while the serious work was massed in part second, beginning with the "William Tell" overture, in which the technical talent of the orchestra is seen at its very best; then the Swedish wedding march by Soedermann, of which it is not too much to say that, making allowance for the number of instruments, it has never been better done in Chicago. This led up cleverly to the Boccherini minuet for the strings only, which for delicacy and expression in the playing was intensely captivating, and secured an imperative encore. The next ensuing number, Liszt's symphonic poem, "Les Preludes," is probably the most formidable work the orchestra has yet undertaken, and hence the really fine performance of yesterday may be set down as its most creditable achievement thus far. Comparison with the Thomas orchestra's handling of this gorgeous piece of "tone-painting" would be manifestly unfair, since, in the nature of things, with a band whose members are necessarily scattered so widely during the week, Mr. Loesch could not hope to secure the necessary rehearsals; but the fact remains that the interpretation was masterly and the rendering very effective, and that a critical audience was delighted with this fine test of the orchestra's calibre. It is safe to say that an equal amount of good music, admirably performed, was never before heard in Chicago for an admission fee of fifteen cents. The second part alone of the programme was worth five times that price.—*Chicago Tribune.*

An International Musical Festival.

General Torbert, United States consul-general at Paris, has transmitted to Governor McCormick, commissioner-general of the United States at the Paris Exposition, full details of the proposed international musical festival, which is to take place in connection with the Exposition. The invitation to participate in these entertainments has already been accepted by England, Italy, Spain, Sweden, Norway, Prussia and other European nations. The last day on which entries can be made is the 1st of March. All lists of authors, and, so far as possible, the names of pieces of music to be performed, must be sent in as early as May 1. The French commissioner-general reserves the right to revise the list, if he shall find it necessary, for the purpose of excluding anything calculated to provoke political manifestations or to wound national susceptibilities. Changes in the programmes, or additions to them, may also be made after May 1 by the commissioner-general. No application will be received by the French authorities from individuals or associations, unless presented through their respective commissioners-general. The Grand Salle du Trocadero, which will accommodate nearly 5000 people, as well as a smaller concert-room in the same building, will be placed at the disposal of the performers free of charge. The receipts of each concert will belong to the nation by which it is given; but from these receipts must be paid all incidental expenses, except those pertaining to the police arrangements, which will be assumed by the French government. Each country must provide for its own wants in respect to orchestral or other accompaniments. The music of living composers can be presented only by the nations to which they respectively belong; but out of regard to the exigencies

of those countries which have been relatively unproductive of music, the works of dead composers may be selected at will by any nation. Application will be made for a reduction of the rates of transportation for persons and material from the French ports to Paris, and the suspension of the rights of authors and editors will also be requested by the French commissioner-general. The main objects sought in giving this festival, are variety of musical composition, excellence of execution and the expression of character and sentiment as translated in music. The French authorities are earnest in the desire that the United States may be represented with an ample programme. Applications for further information should be addressed to Governor McCormick.

Some of the New Men.

Mr. Perabo's programmes contain the following notices:

XAVER SCHARWENKA was born January 6th, 1850, at Samtor, Province of Posen, Germany, and is of Slavonic descent. His parents, in 1859, moved to Posen, where he pursued his academical studies, devoting to music his occasional leisure. In 1865 he went to Berlin, where he intended to follow scientific studies. His passion for music, however, gained the upper hand, and he entered upon his musical career under the able teachers—Kulak, piano, and Wurst, composition. In 1869 he gave his first orchestral concert in Berlin, in which he achieved a rare success. Soon after, his first compositions were published: a Trio, a Sonata for Violin, one for Piano, Songs, and many piano-pieces, in all 37 works, among which are a Piano Quartet and a Concerto for piano, with orchestra. The latter work had great success in Germany, and the honor of a performance by Liszt at the residence of Minister von Schleinitz in Berlin. At Weimar, Liszt gave a Matinee at which only compositions of Scharwenka were played. His concert is now enjoying success in Vienna, Paris and London. Scharwenka is now in Berlin, with his brother Philipp, also a noted pianist and composer.

JULIUS ROENTGEN was born at Leipzig, Germany, on May 9th, 1855, and is the son of Engelbert Röntgen, Concert-master of the Gewandhaus-orchestra. His rich musical endowment showed itself in his piano-playing at the early age of five. When eight years of age, he composed without having received any instruction, a Sonata in four movements for the Piano, which astonished his later teachers. His musical and scientific education he received mostly in Leipzig; Piano of L. Plaidey and Carl Reinecke, harmony and counterpoint of E. F. Richter, Moritz Hauptmann and Fr. Lachner of Munich. In 1873, in company with the celebrated singer, Julius Stockhausen, and was welcomed with the warmest sympathy as pianist and composer. His works are published by Breitkopf & Härtel in Leipzig. His last work is a Serenade for wind-instruments, which was performed with great success at a Soirée of Chamber Music at the Gewandhaus, Leipzig, in February, 1877.

Popular Taste in Music.

(From the New York World.)

A novel experiment has lately been tried at Glasgow in connection with the Saturday popular concerts, conducted by Dr. Hans von Bülow. The last performance of the series being at hand, it was resolved to supply the audience of the last but one with a list of all the works in the repertory, and invite them to mark the pieces of their choice, those obtaining the highest number of votes to form the closing programme. The result is curious, and, as to the musical taste of Glasgow, instructive. Of the eighty-three works in the list, only five received no votes at all, so that we may assume a great diversity of opinion among the electors. The largest number who agreed upon anything at all gave 279 votes to the "Tannhäuser" overture, that to "William Tell" receiving the next greatest amount of support, with 213. Programme music therefore stands high on the banks of the Clyde, to the exclusion of such works as the finale to Beethoven's Septet, the overture to "Oberon," and Haydn's Symphony in B-flat, all of which were out of the running. Dr. von Bülow's skill as a pianist secured a place for Liszt's Fantasia on Hungarian melodies, a duo concertante for two pianos by Saint-Saëns, and a fantasia on Scottish airs by Moscheles, which had respectively 105, 95, and 126 votes. Patriotism carried Foster's "Rob Roy" overture to victory with 94 suffrages. The young ladies, we expect, voted in a body 95 strong for the overture to "Zampa," and, with their lovers, ran Mendelssohn's Wedding March ahead with 131 "ayes." True culture, on its part, secured a place for the overture to "Zauberflöte," with 100 votes; but how are we to explain the favor shown to the last movement in Haydn's "Farewell" symphony and Mozart's "Musical Joke?" If a surgical operation be needed to make a Scotchman understand a verbal witicism, a musical production of that ilk must be very far beyond him indeed. But our wonder abates when we call to mind that there is a large Irish colony in Glasgow. No doubt it was Fat—the rogue—who gave 118 votes to Haydn's comedy and 117 to Mozart's burlesque.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Like a Turk. G. 3. d to E. Corre. 30

Comic view of poor Turkey and her perplexities.

The Day my Love went Maying. Eb. 3.

E to F.

"And by chance my steps were straying,

Till we met at close of day."

A beautiful ballad, with May, Love and Flowers in it.

I am waiting, Essie dear. Song and Cho.
Fine Lithograph title. C. 3. E to F.

Brown. 40

"I am waiting in the wildwood, Essie dear,
Beside the stream that murmurs sweet and low."

Beautiful song and very fine picture.

Four Popular Comic Songs, by John Read, ea. 35

No. 1, Gainsboro' Hat. D. 2. a to E.

No. 2, It's Nice. F. 2. F to F.

No. 3, Johnny Morgan. Eb. 2. E to E.

No. 4, I'm in it. F. 2. E to E.

Four nonsensical songs, easy, and with good music.

Thou art like unto a Flower. Quartet for Male Voices. Ab. 4. G to a. Ongood. 30
"Upon thy golden tresses,
My hands I lay in prayer."

Fine words by Heine, finely set to music.

Vive la Bacchanal! (Drinking Song.) C.

3. F to F.

Leybourne. 30

Mid Starry realms of Splendor. Ab. 5.
c to a.

Murio Celi. 40

"In calm so sweet and tender,
I roam in blissful dreams."

One of Miss Emma Abbot's successes. A fine portrait of the lady on the title.

Oh! press thy Cheek against my own.

(Lehr deine Wang' an meine Wang.)

Eb. 3. c to E. Jensen. 30

"And when in the glowing flames at last."

"Und wenn in die grosse Flamme fließt."

Helie's words, simply and beautifully "translated" by the music.

Instrumental.

New York by Gaslight March. F. 3. Gass. 30

A kind of song melody with three variations, all in marching time. An agreeable march, and it is a good instructive piece.

Happy Thought Polka. C. 3. St. Leon. 30

Very wide awake throughout. Is not loaded with difficulties, and will induce "happy thoughts" in those who keep step to it.

Two Easy and Instructive Sonatinas.

Alfred Richter, each, 60

No. 2. Key of C. 4. Complete, 1.00
Is not a Sonatina in length, as it covers 10 pages. Furnishes good and entertaining practice.

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No. 2.—, Evergreen, F. 2; 6, Forget me not, D. 2; 7, Snow-bells, C. 3;

8, Lilies A. 3.

No. 3.—, Pure White, D. 3; 10, May

Blooms, B. 3; 11, The Prize, Bb. 3;

12, Cypress Tree, G. 3.

Little Queen Waltz. G. 2. Acker. 25

Her little majesty will be sure to like it.

Nicely fingered.

La Fiancée. Polka. F. 3. Ball. 40

Quite bright enough for the quick footsteps of gay Fiancée and her admirer.

Hobart Pasha March. Bb. 2. Watson. 40

A spirited march in honor of the admiral

whose Turkish sailors honor because, say they,

"he is the Boss—phorus."

New York 7th Regiment March. Eb. 3.

Markstein. 40

A very powerful march, with Fife and Drum

duets, Trumpet and Bass solos and calls, and

plenty for full band in it.

Louisa Waltz. Db. 3. Hammerel. 40

A sort of "grand" waltz of 7 pages, in which

both power and sweetness are brought out very agreeably.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is noted by a capital letter, as C, Bb, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters if below or above the staff. Thus: "C. 5. c to E," means "Key of C, Fifth degree, lowest letter c on the added line below, highest letter, E on the 4th space."

